

VISIT...

LANZAROTE
Caliente.COM

BE QUICK OR BE DEAD

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 246)

[G]

Voice

Drum intro.

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Cm [G]

Cm [G]

Gtr. 3

Gtr. 3
Tab.

Vx.

0:11

Aagh

Cm [G]

Gtr. 3

Gtr. 3
Tab.

0:18
1:44

Cov - ered__ in sin - ners__ and drip - ping__ with guilt,
ser - pent__ is crawl - ing__ in - side - of your ear,____ ha

mak - ing ____ your mon - ey ____ from slime and ____ from filth. Pa
says you must vote for what you want.. to hear. Don't

- ra - ding_ your bel - lies_ in i - vo - ry tow-ers, in
mat-ter what's wrong_ as long as_ you're al - right,

Vx. snake eyes in hea - ven the thief's in your head.

Gtr. 3

Gtr. 3 Tab.

Vx. Be quick or be

Gtr. 3

Gtr. 3 Tab.

Vx. dead, be quick, quick *echo*

Gtr. 3

Gtr. 3 Tab.

0:56
2:21

Vx. or be dead, dead, dead, dead. *2nd time to Coda* $\oplus$

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2nd time

Vx. *Gm* *F* *Gm*
 See _____ what's rul - ing all our lives, see _____ who's pull-ing strings. _____

Gtr. 3

Gtr. 3 Tab.

Vx. *F* *Gm* *F*
 See _____ what's rul - ing all our lives, see who

Gtr. 3

Gtr. 3 Tab.

Vx. *Gm* *Bb* *F* *Cm* *Gm* *Bb* *F* *Gm*
 pulls the strings. _____ I bet you won't fall on your face, your

Gtr. 3

Gtr. 3 Tab.

Vx. *Bb* *F* *Cm* *Gm* *Bb* *Cm* *Dm* *Eb* *F*
 bel - ly will hold you in place. _____

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Cm [G]

Vx.

Gtr. 3

Gtr. 3 Tab.

Cm [G] 1:37

Gtr. 3

Gtr. 3 Tab.

Cm [G]

Gtr. 3

Gtr. 3 Tab.

Cm

D. al Coda

Gm

Vx.

Gtr. 3

Gtr. 3 Tab.

The

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Cm

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

2:36

Bb

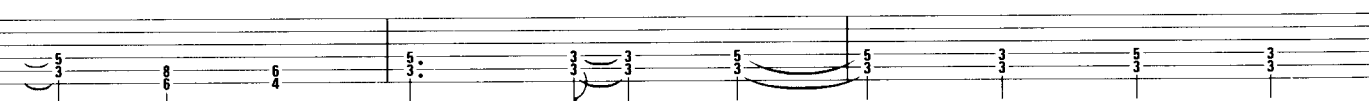
Ab

Cm

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2:44

Dm

8va

F

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

sim.

(8va)

C B $\flat$ Dm

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

2:51

(8va)

F Dm

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

C B $\flat$

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. *8va*
You've got to watch them be quick or be dead,

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. Cm Bb Eb Bb/D Eb
snake eyes in hea - ven the thief's in your head.

Gtr. 3

Gtr. 3 Tab.

Vx. Cm Bb
You've got to watch them be quick or be

Gtr. 3

Gtr. 3 Tab.

Vx. dead, snake eyes in hea - ven the

Gtr. 3

Gtr. 3 Tab.

B $\flat$ E $\flat$ B $\flat$ /D E $\flat$ [G]

Vx. thief's in your head.

Gtr. 3

Gtr. 3 Tab.

Vx. Be quick

Gtr. 3

Gtr. 3 Tab.

Vx. or be dead, be quick.

Gtr. 3

Gtr. 3 Tab.

FROM HERE TO ETERNITY

Words & Music by Steve Harris

(♩ = 146)

D5

C5

B5

C5

D5

C5

D5

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

0:13

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Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Bb5 C5 D5 C5 E5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

0:26
1:02

E5 D5 C5 D5

Vx.

Gtr. 3

Gtr. 3 Tab.

She fell in love with his grea - sy ma - chine, she leaned o - ver wiped his
She must be hav - ing one of her cra - zy dreams, she'd ne - ver sat on a

Vx. kick - start clean, — she'd ne - ver seen the beast be - fore, but
piece so mean, — it made her feel — like she's on cloud nine, —

Gtr. 3

Gtr. 3 Tab.

0:38

1:14

D5 [E]

E5

D5

Vx. she left there want - ing more, more, more. When she was walk - ing on
she e - ven thought she heard the en - gine sigh. — But like all dreams that

Gtr. 3

Gtr. 3 Tab.

C5

D5

C5

E5

Vx. down the road, — she heard a sound that made her heart ex - plode, —
come to an end, — they took a tum - ble at the de - vil's bend, —

Gtr. 3

Gtr. 3 Tab.

D5

C5

[E]

Vx. he whisper - ed to her to get on the back, 'I'll take you on a ride — from here to e - ter - ni - ty.' Hell
the beast and Char - lotte they were two of a kind, they'd al - ways take the line from here to e - ter - ni - ty.

Gtr. 3

Gtr. 3 Tab.

Vx. ain't a bad place, hell is from here to e - ter - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

Vx. ain't a bad place, hell is from here to e - ter - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

1.39 Vx. ain't a bad place, hell is from here to e - ter - ni - ty. Hell

Gtr. 3

Gtr. 3 Tab.

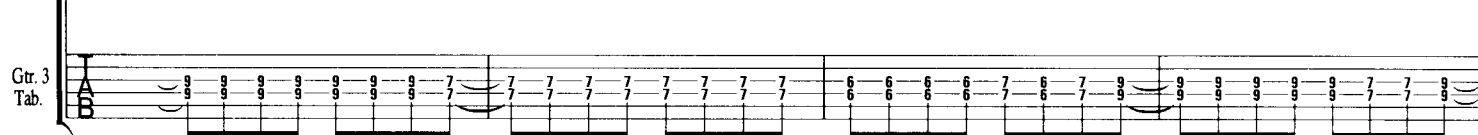
Vx. ain't a bad place, hell is from here to e - ter - ni - ty. Ya

Gtr. 3

Gtr. 3 Tab.

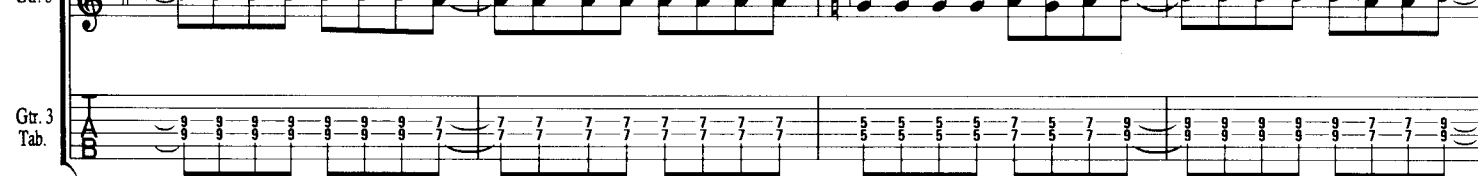
Vx.  Yee ah Mm ah

Gtr. 3 

Gtr. 3 Tab. 

Vx.  Here... they come

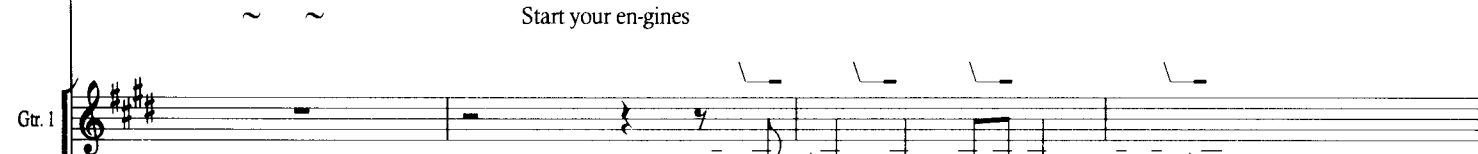
Gtr. 3 

Gtr. 3 Tab. 

D5 C5 D5 E5 D5 E5

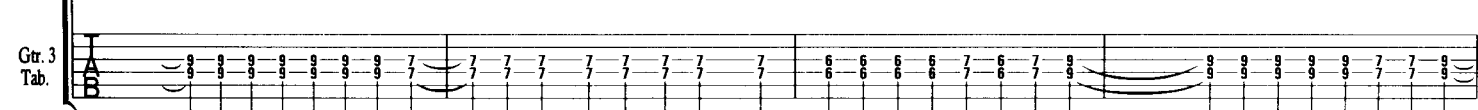
2.04

Vx.  Start your engines

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

D5 C#5 D5 E5 D5 E5

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

Vx.

Grtr. 1

Grtr. 1 Tab.

Grtr. 2

Grtr. 2 Tab.

Grtr. 3

Grtr. 3 Tab.

C5 D5 E5 D5 E5

8va

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

D5

E5

(8va)

Gtr. 2

Gtr. 3

Tab.

D5

C5

The image shows a musical score for guitar, specifically for two guitars (Gtr. 2 and Gtr. 3). The score is written in standard notation and includes tablature (Tab.) for both instruments. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score is divided into two systems. The first system consists of two staves for Gtr. 2 and two staves for Gtr. 3. The second system consists of two staves for Gtr. 2 and two staves for Gtr. 3. The Gtr. 2 part features a melodic line with eighth and sixteenth notes, while the Gtr. 3 part features a bass line with eighth and sixteenth notes. The tablature for Gtr. 2 shows fret numbers (12, 14, 16) and the tablature for Gtr. 3 shows fret numbers (9, 7, 5). The score is marked with a tempo of 8va and a dynamic of Δ .

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2:28

sim.

C5

Bb

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

C5

D5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.



C5

D5

E5

Vx.

Hell

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.



2:40

[E]

Vx.

ain't a bad place, hell is from here to e - ter -

Gtr. 3

Gtr. 3 Tab.

[illegible]

The musical score for 'Hell Ain't a Bad Word for You' features the following parts:

- Vx. (Vocal):** The vocal line is in the key of D major (indicated by two sharps) and 4/4 time. The lyrics are: "is from here to e - ter - ni - ty. Hell ain't a bad".
- Gtr. 2 (Guitar 2):** The guitar 2 part is in the key of D major and 4/4 time. It features a melodic line with a high register (8va) and a low register (15-17) section.
- Gtr. 3 (Guitar 3):** The guitar 3 part is in the key of D major and 4/4 time. It features a melodic line with a high register (8va) and a low register (15-17) section.
- Tab. (Guitar Tablature):** The guitar tablature is provided for both guitar 2 and guitar 3, showing fret numbers and string numbers.

Vx. *place, hell is from here to e - ter - ni - ty. Hell*
 Grtr. 2 *8va*
 Grtr. 2 Tab.
 Grtr. 3
 Grtr. 3 Tab.

$$\frac{1}{\sqrt{\pi}} \int_{-\infty}^{\infty} e^{-x^2} dx = 1$$

== (♩ = 108) **rit.** **==**

25

AFRAID TO SHOOT STRANGERS

Words & Music by Steve Harris

(♩ = 51)
E

G

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

==

C#m B

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C#m

B

G#m

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0:36

E

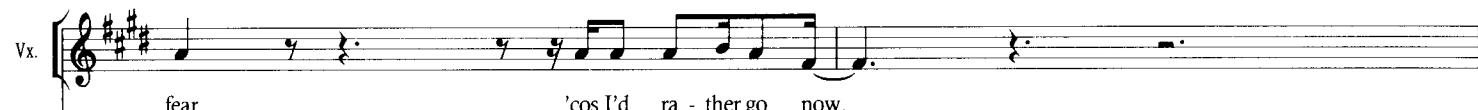
C#m

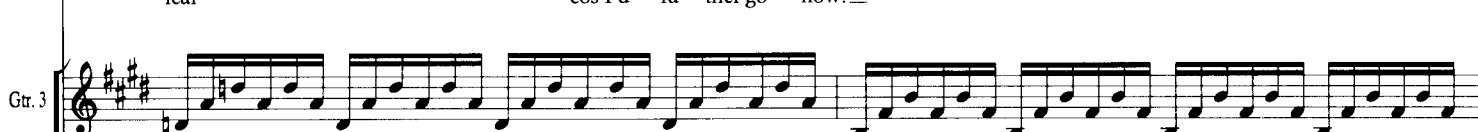
Vx.

Gtr. 3

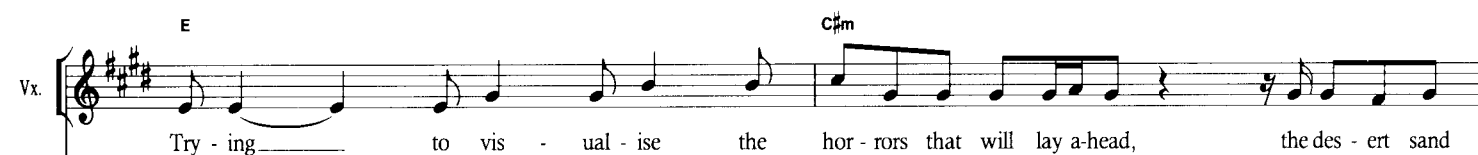
Gtr. 3 Tab.

Ly - ing a - wake at night I wipe the sweat from my brow, but it's not the

Vx.  fear 'cos I'd ra - ther go now. —

Gtr. 3 

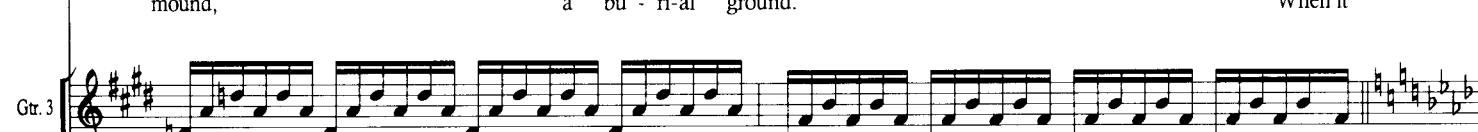
Gtr. 3 Tab. 

Vx.  Try - ing to vis - ual - ise the hor - rors that will lay a-head, the des - ert sand

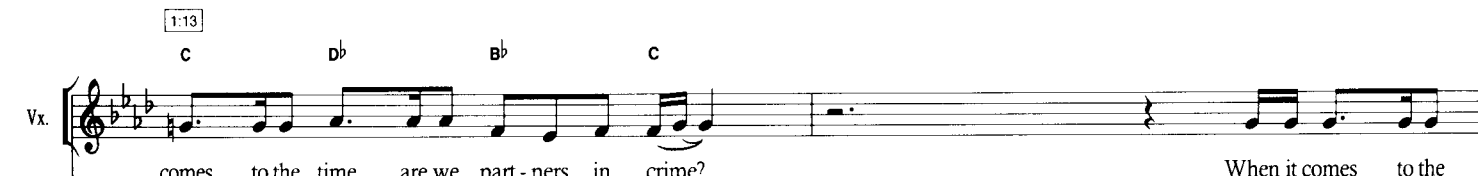
Gtr. 3 

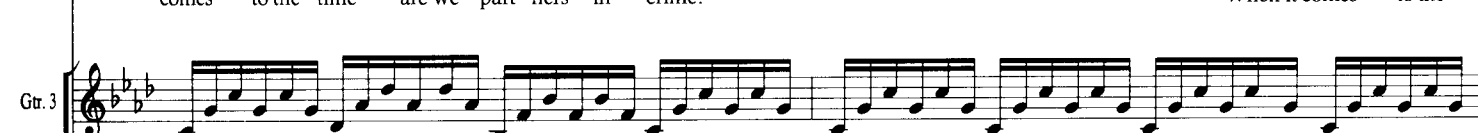
Gtr. 3 Tab. 

Vx.  mound, a bu - ri-al ground. When it

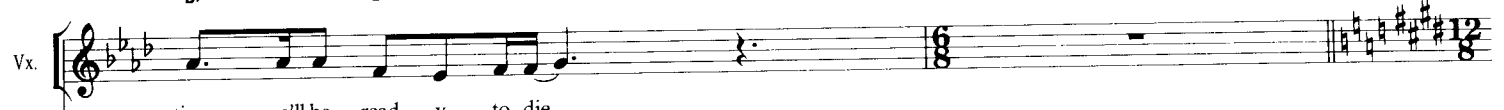
Gtr. 3 

Gtr. 3 Tab. 

Vx.  comes to the time are we part - ners in crime? When it comes to the

Gtr. 3 

Gtr. 3 Tab. 

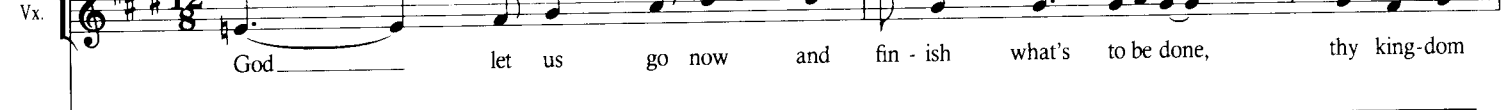
Vx.  time we'll be read - y to die...

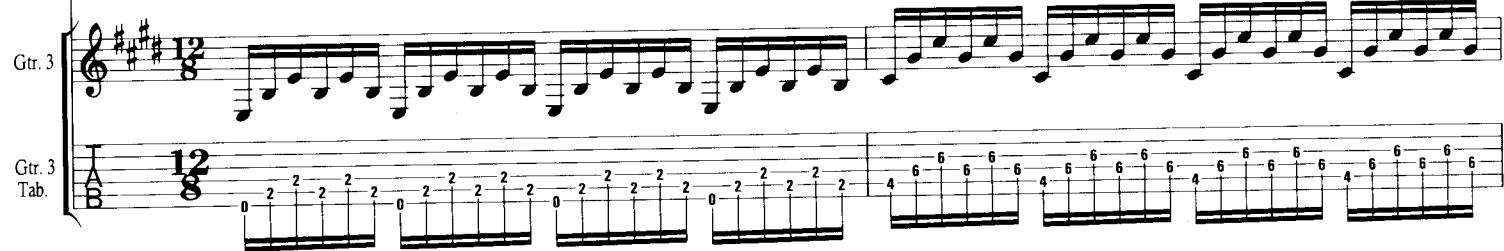
Gtr. 3 

Gtr. 3 Tab. 

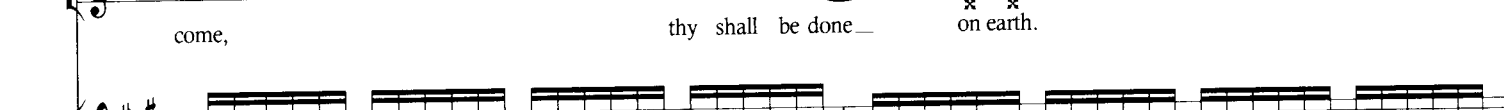
1:30

Vx.  God let us go now and fin - ish what's to be done, thy king-dom

Gtr. 3 

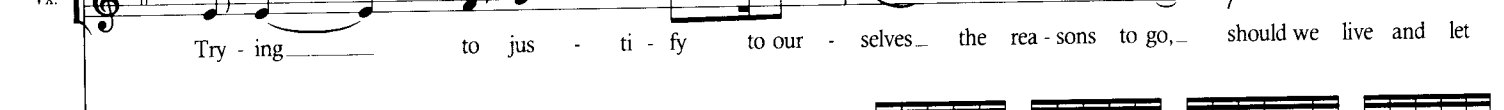
Gtr. 3 Tab. 

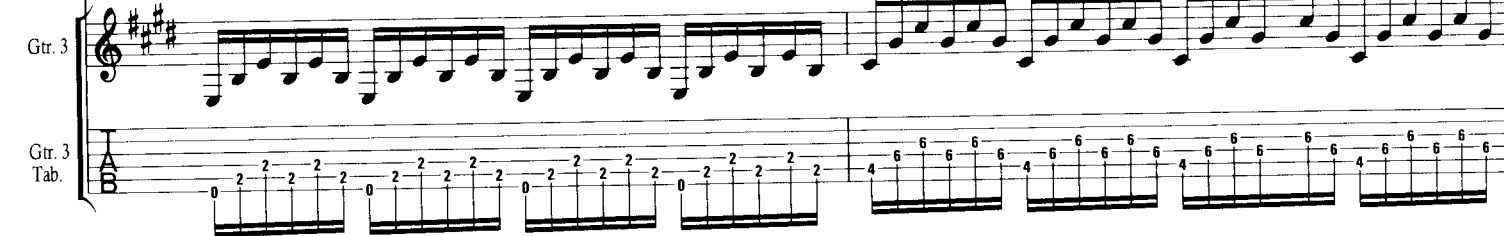
Vx.  come, thy shall be done on earth.

Gtr. 3 

Gtr. 3 Tab. 

Vx.  Try - ing to jus - ti - fy to our - selves the rea - sons to go, should we live and let

Gtr. 3 

Gtr. 3 Tab. 

Vx. live, for-get or — for - give. But

Gtr. 3

Gtr. 3 Tab.

2:07

c D $\flat$ B $\flat$ C

Vx. how can we let them go on this way? — The

Gtr. 3

Gtr. 3 Tab.

D $\flat$ B $\flat$ C

Vx. reign of ter - ror cor - rup - tion must end, and we

Gtr. 3

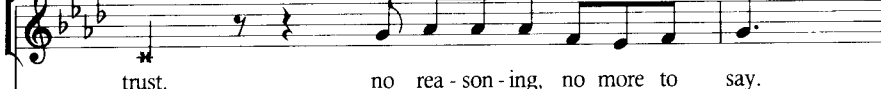
Gtr. 3 Tab.

c D $\flat$ B $\flat$ C

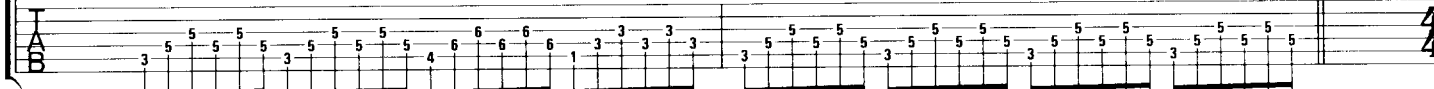
Vx. know deep down there's no o - ther way, no

Gtr. 3

Gtr. 3 Tab.

Vx.  trust, no rea-son-ing, no more to say.

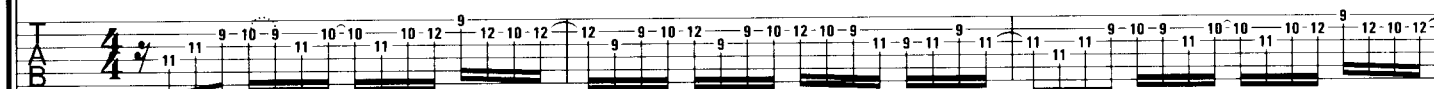
Gtr. 3 

Gtr. 3 Tab. 

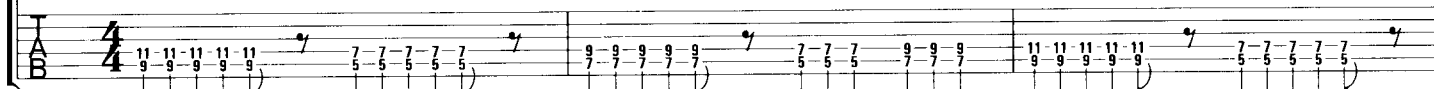
2:43
(♩ = 80)

Guitar 1 doubles

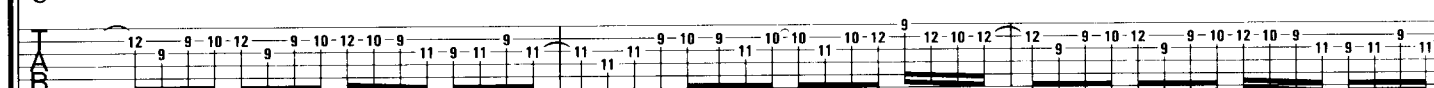
Gtr. 2 

Gtr. 2 Tab. 

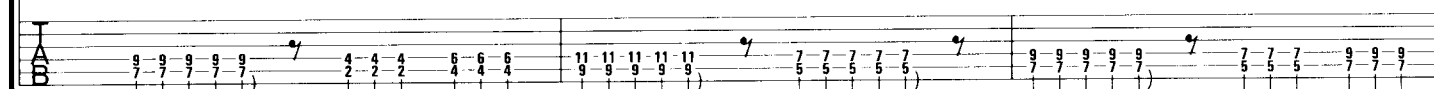
Gtr. 3 

Gtr. 3 Tab. 

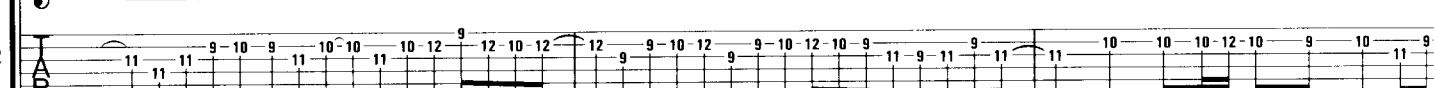
Gtr. 2 

Gtr. 2 Tab. 

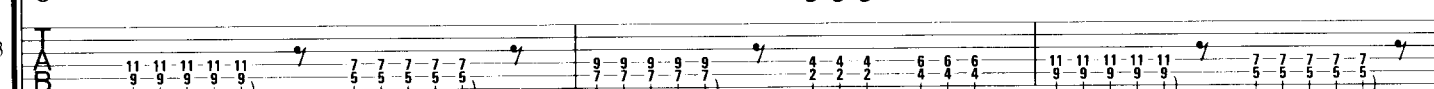
Gtr. 3 

Gtr. 3 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:20

Vx.

A-fraid to shoot stran - gers, _____

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

a-fraid to shoot stran - gers. _____

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3.44

(♩ = 228)

Gtr. 3

Gtr. 3 Tab.

Em

D

C

Gtr. 3

Gtr. 3 Tab.

Em

D

C

Gtr. 3

Gtr. 3 Tab.

D

A

B

Gtr. 3

Gtr. 3 Tab.

Em

D

C

[illegible][illegible][illegible]

Em

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

4:19

Em

C

D

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.



Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C

D

Em

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

G (8va) Am

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.



Vx.

Em

A

Gtr. 1

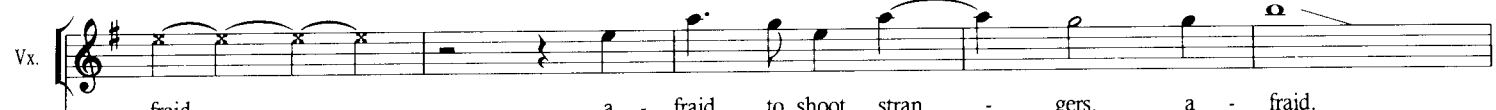
Gtr. 1 Tab.

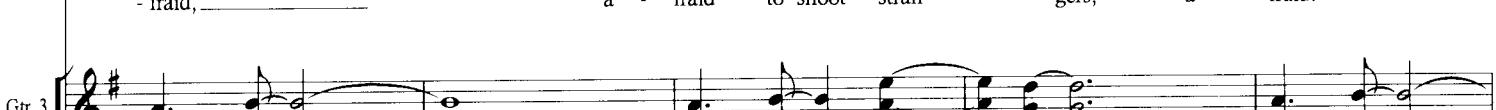
Gtr. 2

Gtr. 2 Tab.

Gtr. 3

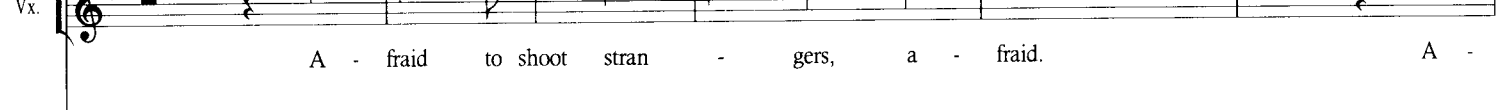
Gtr. 3 Tab.

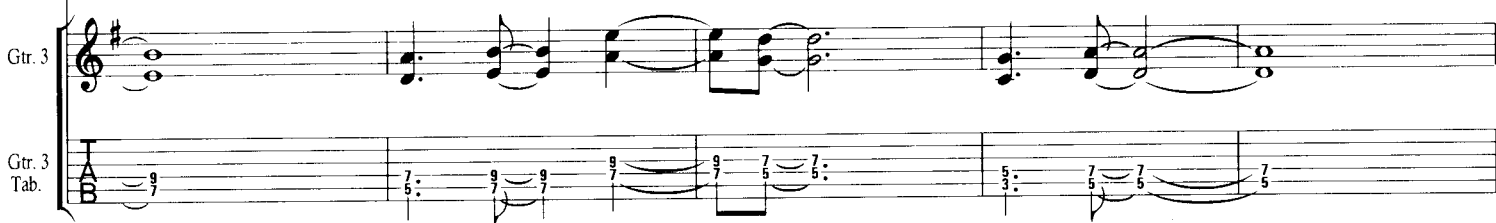
Vx.  - fraid, _____ a - fraid to shoot stran - gers, a - fraid.

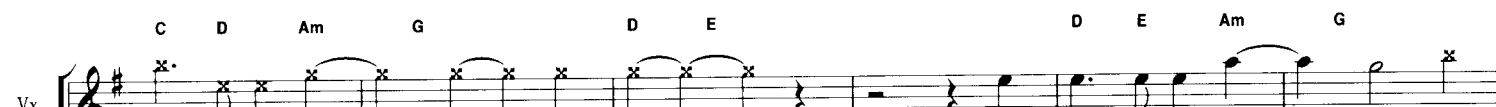
Gtr. 3 

Gtr. 3 Tab. 

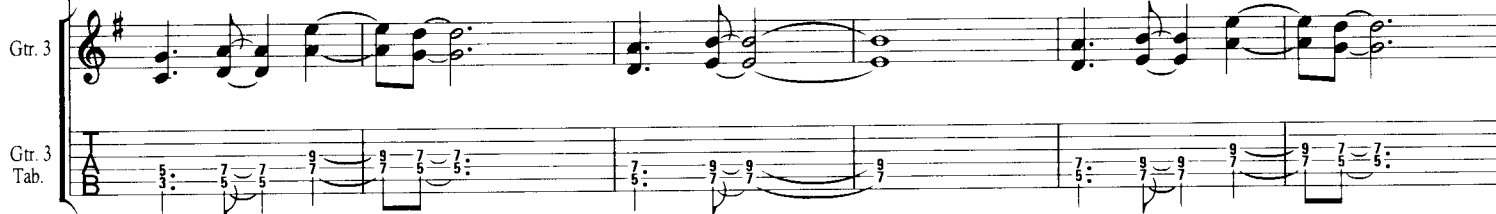
Vx.  A - fraid to shoot stran - gers, a - fraid.

Gtr. 3 

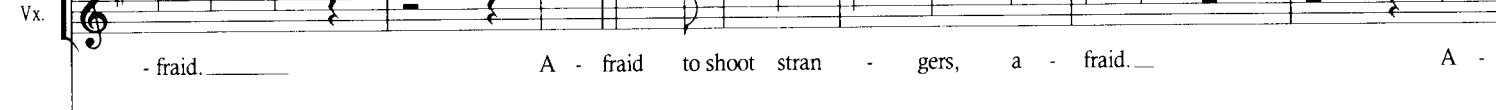
Gtr. 3 Tab. 

Vx.  - fraid to shoot stran - gers, a - fraid. A - fraid to shoot stran - gers, a -

Gtr. 3 

Gtr. 3 Tab. 

Vx.  - fraid. A - fraid to shoot stran - gers, a - fraid. A -

Gtr. 3 

Gtr. 3 Tab. 

Vx. *B* *Em* *Am* *G*
- fraid to shoot stran - gers, a - fraid. A - fraid to shoot stran -

Gtr. 3

Gtr. 3 Tab.

G *D* *Em* *D* *Em* *Am* *G*

Vx.
gers, a - fraid. A - fraid to shoot stran - gers.

Gtr. 3

Gtr. 3 Tab.

5:26
Em
8va

D *C*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Em *D* *C* 8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 2 (8va)

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

A (8va) B Em

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

sim.

(8va) D rit. C

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

5:42
(♩ = 81)
Guitar 1 doubles

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

F#m D E D E F#m D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

F#m D E B C#m F#m D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

E D E F#m D E B C#m

Vx. *A-fraid to shoot stran - gers. _____*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

E B C#m F#m D E D E

Vx. *A-fraid to shoot stran - gers. _____* *A-fraid to shoot stran - gers. _____*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

F#m D E rit. B C#m F#m

Vx. *A-fraid to shoot stran - gers. _____*

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

FEAR IS THE KEY

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 93)

[E]

Voice



Drum intro.

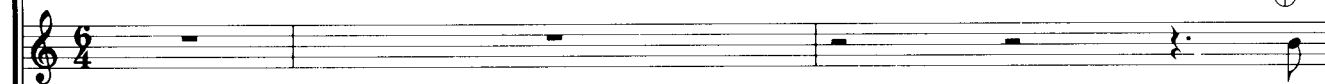
Guitar 1



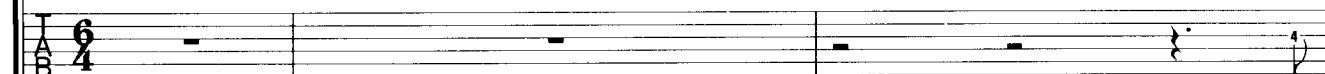
Guitar 1
Tablature



Guitar 2



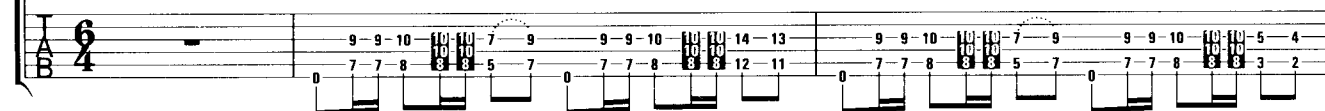
Guitar 2
Tablature



Guitar 3



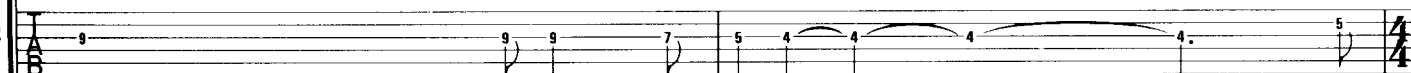
Guitar 3
Tablature



Gtr. 2



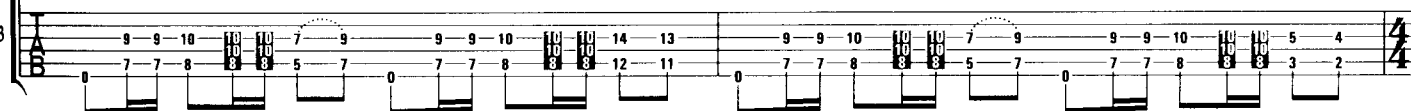
Gtr. 2
Tab.



Gtr. 3



Gtr. 3
Tab.



Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

We

0:32
1:31

[E]

Vx.

live our lives in fe - ver, in a chok-ing sweat of fear.
hear your se - cret heart - beat, I can hear your si - lent cries.

Gtr. 3

Gtr. 3 Tab.

Vx.

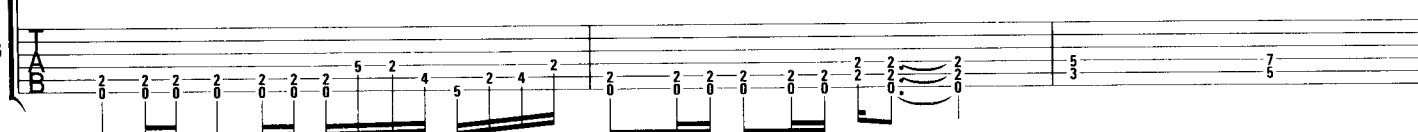
In the heat of the night you can feel so much, in the
The kids have lost their free - dom and

Gtr. 3

Gtr. 3 Tab.

Vx.  heat of the night I scream 'Don't touch!' _____ I _____ re - mem - ber a time when we
no - bo - dy cares 'til some - bo - dy fa - mous dies. _____ I re - mem - ber a time when we

Gtr. 3 

Gtr. 3 Tab. 

E D C D E D C D

Vx.  used not a-bused, we fought all our bat - tles in vain. _____ I re - mem - ber a time we thought that
used and a-bused, and we fought all our bat - tles in vain. _____ I re - mem - ber a time we thought that

Gtr. 3 

Gtr. 3 Tab. 

E C D [E]

Vx.  pas - sion was _____ free, _____ in the heat of the night _____ bod - ies _____ a - flame, _____
pas-sion was _____ free, _____ in the heat of the night _____ bod - ies _____ a - flame, _____

Gtr. 3 

Gtr. 3 Tab. 

Vx.

we live in fe - ver, we live in we live

2nd time

Gtr. 1

8va

Gtr. 1 Tab.

1st time

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

1. A G 2. [E]

Vx.

fe - ver. I in fe - ver.

Gtr. 1

8va

Gtr. 1 Tab.

Gtr. 2

8va

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. Now we live in a world of un-cer-tain-ty, fear is the key to what you want to be. You

Gtr. 3

Gtr. 3 Tab.

Vx. don't get a say, the ma - jo - ri - ty gets its way, you're out - num - bered by the bas - tards 'til the day you die.

Gtr. 3

Gtr. 3 Tab.

Vx. [E]

ad lib. harmonics and feedback with trem. bar and echo

Gtr. 1

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

E D C D E C D

Vx.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:26

(♩ = 156)

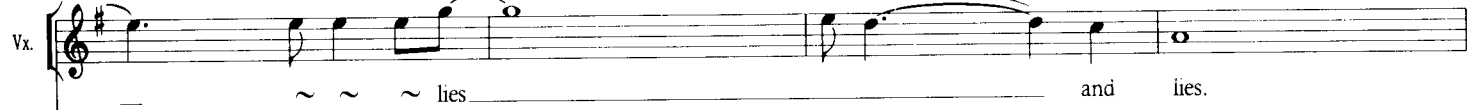
Am7 Em/A A69

Vx.

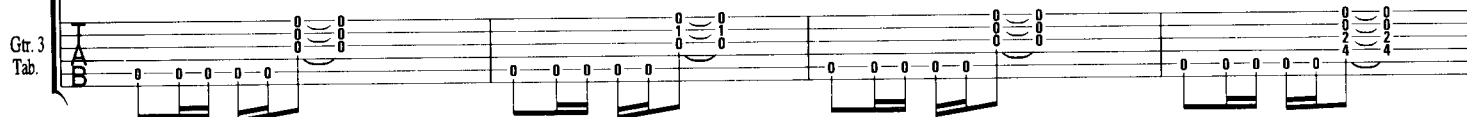
hear your si - lent heart-beat and I hear your si - lent cries. Oh

Gtr. 3

Gtr. 3 Tab.

Vx.  ~ ~ ~ lies and lies.

Gtr. 3 

Gtr. 3 Tab. 

Em/A 3:38 Bm11 A/B 3

Vx.  The kids have lost their free-dom and no-bo-dy cares 'til

Gtr. 3 

Gtr. 3 Tab. 

Bm11 A/B Am7

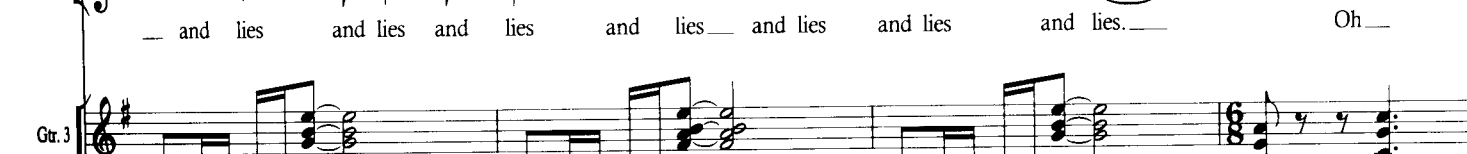
Vx.  some-bo-dy fa-mous dies. They're tell-ing lies and lies

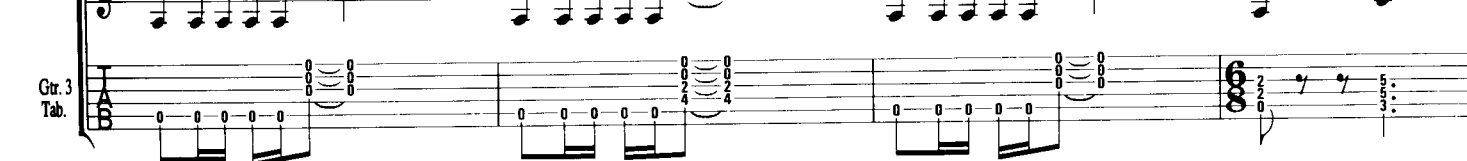
Gtr. 3 

Gtr. 3 Tab. 

Em/A A69 Em/A A5 C5

Vx.  and lies and lies and lies and lies and lies and lies. Oh

Gtr. 3 

Gtr. 3 Tab. 

Vx. Aagh _____ Ha, ha, ha _____

Gtr. 3

Gtr. 3 Tab.

3:57

A69 Em/A Am7

Vx. I _____ re - mem - ber a time _____ when we used _____ and a - bused,

Gtr. 3

Gtr. 3 Tab.

Em/A A69 Em/A

Vx. _____ lies.

Gtr. 3

Gtr. 3 Tab.

Bm11 A/B Bm11

Vx. I _____ re - mem - ber a time _____ when we thought that pas - sion was

Gtr. 3

Gtr. 3 Tab.

Vx. free, _____ but it was just lies _____ and lies _____ and lies _____ and lies _____

Gtr. 3

Gtr. 3 Tab.

A69 Em/A A5 C5

Vx. and lies _____ and lies _____ and lies _____ In the

Gtr. 3

Gtr. 3 Tab.

B5 D5 C5 E5 D#5 G5 F#5

Vx. night, _ oh, _____ Aagh _____

Gtr. 3

Gtr. 3 Tab.

A5 C5 B5 D5 C5 rit. E5 D#5 G5 F#5

Vx.

Gtr. 3

Gtr. 3 Tab.

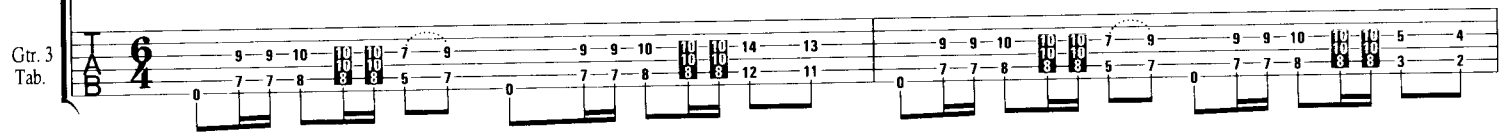
[E]

Vx.  We

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

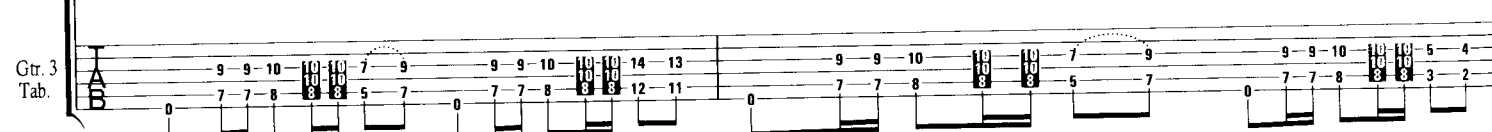


Vx.  live in fe - ver. We live in

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Vx. fe - ver. _____ We live in _____ fe - ver. _____

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.



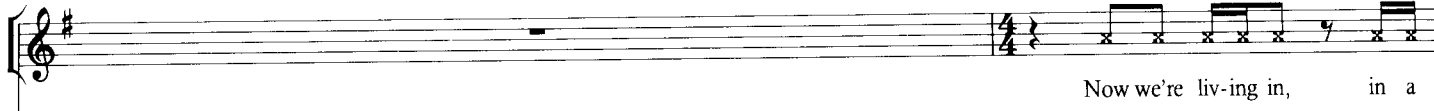
Vx.

Gtr. 2

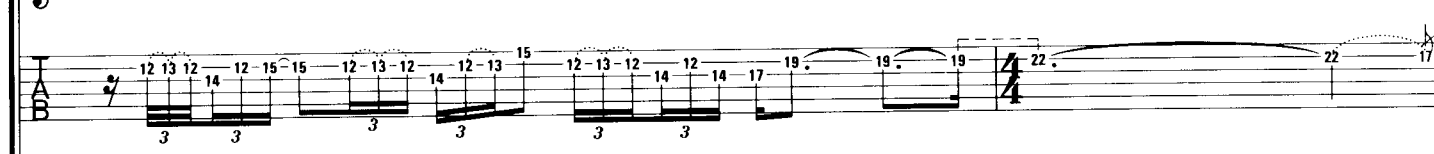
Gtr. 2 Tab.

Gtr. 3

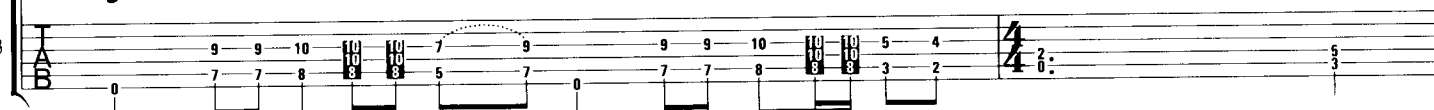
Gtr. 3 Tab.

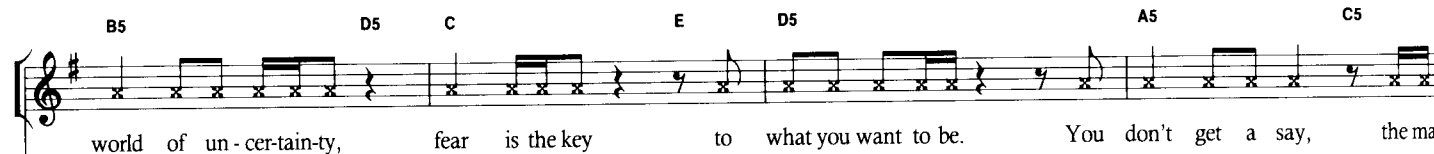
Vx. 

Gtr. 2 

Gtr. 2 Tab. 

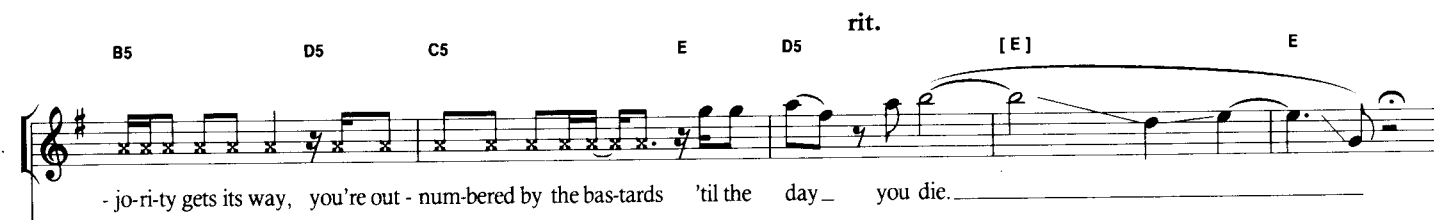
Gtr. 3 

Gtr. 3 Tab. 

Vx.  B5 D5 C E D5 A5 C5

Gtr. 3 

Gtr. 3 Tab. 

Vx.  B5 D5 C5 E D5 rit. [E] E

Gtr. 3 

Gtr. 3 Tab. 

CHILDHOOD'S END

Words & Music by Steve Harris

(♩ = 88) F#m

D

Voice



reverse cymbal
fade in

Guitar 1



Guitar 1
Tablature



Guitar 2



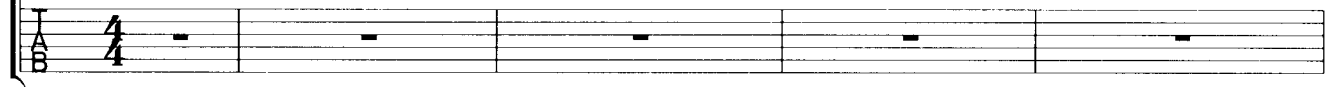
Guitar 2
Tablature



Guitar 3



Guitar 3
Tablature

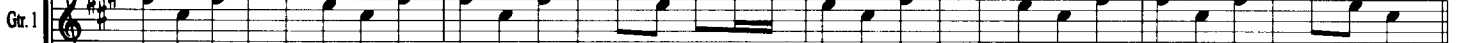


rit.

E

Bm

C#m



First system of guitar notation. The key signature is F#m (three sharps: F#, C#, G#).

Gtr. 1 (Treble Clef):

Gtr. 1 Tab. (Bass Clef):

Gtr. 2 (Treble Clef):

Gtr. 2 Tab. (Bass Clef):

Second system of guitar notation. Chord changes are indicated above the staff: D, E, F#m, A.

Gtr. 1 (Treble Clef):

Gtr. 1 Tab. (Bass Clef):

Gtr. 2 (Treble Clef):

Gtr. 2 Tab. (Bass Clef):

Third system of guitar notation. Chord changes are indicated above the staff: E, Bm, C#m. A vocal line (Vx.) is also present.

Vx. (Treble Clef):

Gtr. 1 (Treble Clef):

Gtr. 1 Tab. (Bass Clef):

Gtr. 2 (Treble Clef):

Gtr. 2 Tab. (Bass Clef):

Vx. F#m A

sail a - cross the oc - ean, I'd walk a hun-dred miles, if
va - tion and the hun - ger the suf - fer-ing and the pain the
see the full moon float, you watch the red sun - rise, we

Gtr. 3

Gtr. 3 Tab.

Vx. E D E

I could make it to the end, oh, just to see a smile. You
a - gon - ies of all out war, when will it come a - gain? The
take these things for grant - ed, but some-where some-one's dy - ing. Con -

Gtr. 3

Gtr. 3 Tab.

Vx. F#m A

see it in their fa - ces, the sad-ness in their tears, the
strug-ple for the pow-er, a ty - rant tries a - gain. Just
-ta - mi - na - ted wa - ters, pol - lu - tion and de - cay, just

Gtr. 3

Gtr. 3 Tab.

Vx. E Bm C#m

des - per - a - tion and the an - ger, mad - ness and the fear. No
what the hell is go - ing on? When will it e - ver end. No
wait - ing for dis - ease to strike, oh will we learn some - day. No

Gtr. 3

Gtr. 3 Tab.

4:17 F#m A

Vx. hope, no life, just
hope, no life, just
hope, no life, just

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

E D E E

Vx. pain — and fear. No
pain — and fear. No
pain — and fear. No

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

F#m A

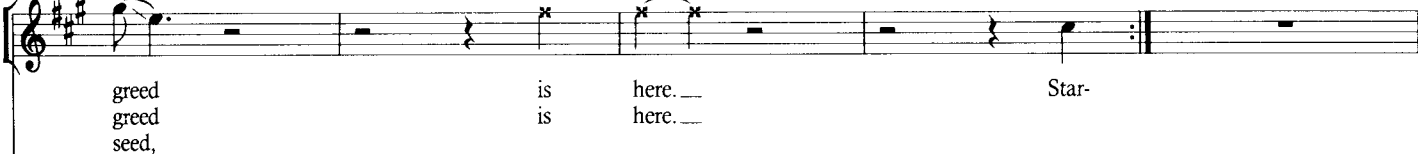
Vx. food, no love, just
food, no love, just
food, no love, just

Gtr. 1

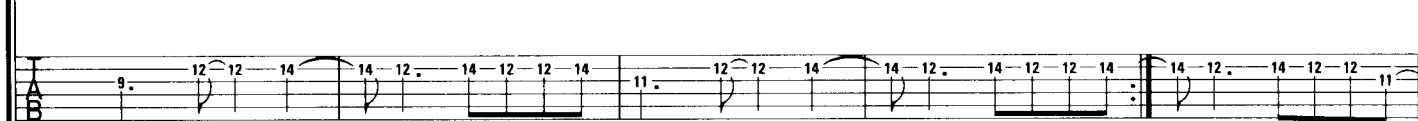
Gtr. 1 Tab.

Gtr. 2

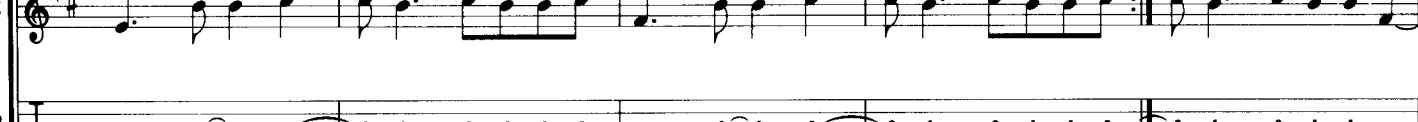
Gtr. 2 Tab.

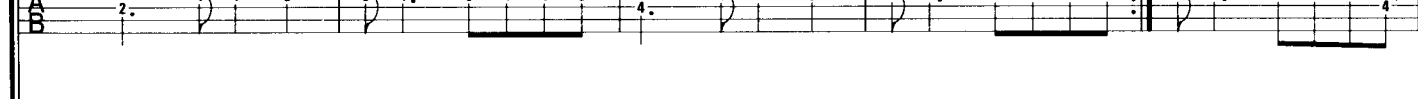
Vx. 

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

2:14 

F#m  D  E 

Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Bm

C#m

2 26
2 27

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

F#m

D

E

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

13-15

2:46

Bm

F#m

D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

3

3

Bm

A

D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

[illegible]

F#m 3:06

Gtr. 2 (8va)

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:14 / 3:25
3:35 / 3:46

3rd and 4th time

1.2.3.
C#m

4. **C#m** *D.♯ al Coda*

F#m

child-hood's end.

WASTING LOVE

Words & Music by Bruce Dickinson & Janick Gers

(♩ = 75)

Em C D Em C D

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Em C D Em C D C D

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Em9 Em9/C Em9 Em9/C Em9 Em9/C

Vx.

May - be one day I'll be an hon-est man,

Gtr. 3

Gtr. 3 Tab.

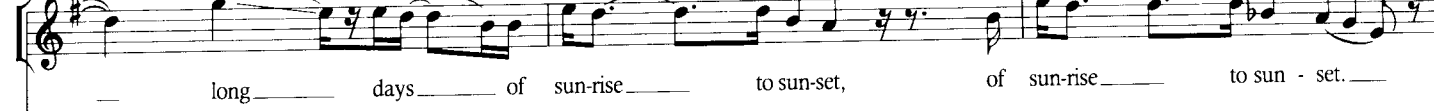
Em9 Em9/C Em9 Em9/C Am7 Em9/A

Vx.

up till now I'm doing the best I can. Long roads,

Gtr. 3

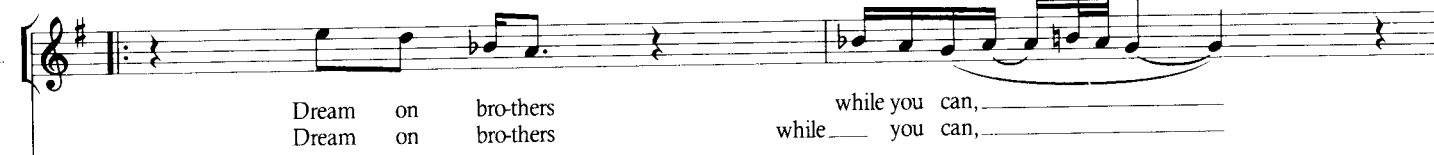
Gtr. 3 Tab.

Vx.  long days of sun-rise to sun-set, of sun-rise to sun-set.

Gtr. 3 

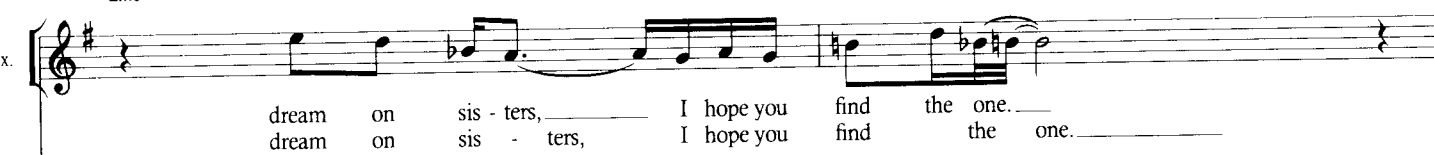
Gtr. 3 Tab. 

1:11
2:18

Vx.  Dream on brothers while you can, Dream on brothers while you can,

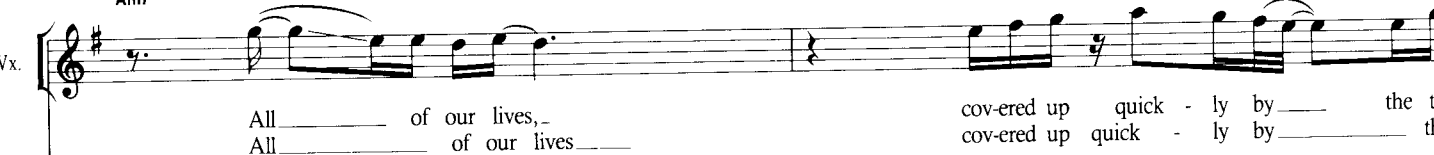
Gtr. 3 

Gtr. 3 Tab. 

Vx.  dream on sis-ters, I hope you find the one. dream on sis-ters, I hope you find the one.

Gtr. 3 

Gtr. 3 Tab. 

Vx.  All of our lives, covered up quick-ly by the tides. All of our lives covered up quick-ly by the tides.

Gtr. 3 

Gtr. 3 Tab. 

Vx.

of time. Sands are flow - ing and the

Gtr. 3

Gtr. 3 Tab.

Vx.

lines are in your hands, in your eyes I see the hun-ger and the des - per-ate cry that tears the night.

Gtr. 3

Gtr. 3 Tab.

1:40
3:00

(♩ = 75)

Vx.

Spend your days full of emp - ti - ness, spend your years full of lone - li - ness.
Spend your days full of emp - ti - ness, spend your years full of lone - li - ness.

Gtr. 3

Gtr. 3 Tab.

Vx.

Wast - ing love in a des - per-ate ca-ress, roll - ing sha-dows of nights.
Wast - ing love in a des - per-ate ca-ress, roll - ing sha-dows of night.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3 *let ring*

Gtr. 3 Tab.

The image displays a musical score for three guitar parts, labeled Gtr. 1, Gtr. 2, and Gtr. 3. Each part consists of a standard musical staff and a corresponding guitar tablature staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two main sections by a double bar line. The first section contains a melody with eighth and sixteenth notes, often beamed together, and includes a triplet of sixteenth notes. Chord symbols Em, C, D, and D are placed above the first staff. The second section begins with a repeat sign and continues with similar melodic patterns. The tablature for Gtr. 1 and Gtr. 2 includes fret numbers (e.g., 8, 10, 12, 9, 13, 15, 13, 10, 10, 13, 12, 10, 12, 10, 12, 10, 8, 7) and a triplet of sixteenth notes. Gtr. 3 has a simpler part with rests and some eighth notes in the second section.

Em9 Em9/C Em9 Em9/C

Gtr. 3

Gtr. 3 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Em C Am D C

(8va)

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Em C Am D C Em C

(8va)

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

Vx. *Am*

Spend your days _____ full of emp - ti - ness, _____

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Em C D G D/F# Em C D G D

Vx.

spend your years _____ full of lone - li - ness. _____

Wast - ing love in a des - per - ate ca - ress,

Gtr. 3

Gtr. 3 Tab.

Em C D G Bm Em C D G F

Vx.

roll - ing sha - dows _____ of nights. _____

Spend your days _____ full of emp - ti - ness, _____

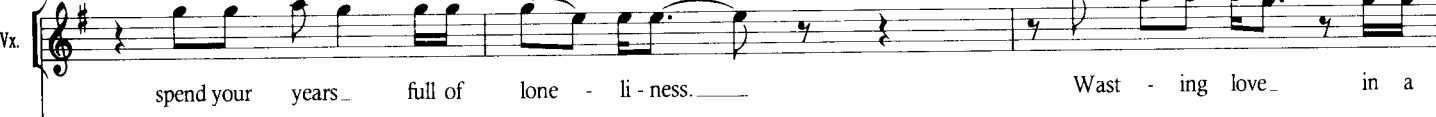
8va

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. 

(8va) 

Gtr. 2 

Gtr. 3 

Gtr. 3 Tab. 

D G D Em C D Cadd9 D11 C#11 Em7
 Vx. des - per - ate ca - ress, roll - ing sha - dows of night.
 Gtr. 1 8va
 Gtr. 1 Tab. 12 10
 Gtr. 2
 Gtr. 2 Tab. 14 14 9 7 9 8 8 7 5 7
 Gtr. 3
 Gtr. 3 Tab. 7 5 5 5 7 5 5 0 7 5 5 5 4 0 3 3 4 0 3 2

THE FUGITIVE

Words & Music by Steve Harris

(♩ = 161)

E5

G5

E5

F5

D5

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Gtr. 3

Gtr. 3
Tab.

E5

G5

E5

F5

D5

C5

B5

A5

Gtr. 3

Gtr. 3
Tab.

E5

G5

E5

F5

D5

Gtr. 3

Gtr. 3 Tab.

0:24

B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 3

Gtr. 3 Tab.

B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 3

Gtr. 3 Tab.

E5 G5 E5 F5 D5

Gtr. 3

Gtr. 3 Tab.

E5 G5 E5 F5 C D5 C5 B5

Gtr. 3

Gtr. 3 Tab.

0:47

Dadd9 Cadd9 Am Bbadd9

Gtr. 3

Gtr. 3 Tab.

Vx. On a cold Oc-to - ber morn - ing, as

Gtr. 3

Gtr. 3 Tab.

Vx. frost lay on the ground, wait-ing to make my move I make no sound.

Gtr. 3

Gtr. 3 Tab.

Am B $\flat$ add9 Cadd9 Dadd9

Vx. Wait - ing for the mist, to co-ver all a - round, I

Gtr. 3

Gtr. 3 Tab.

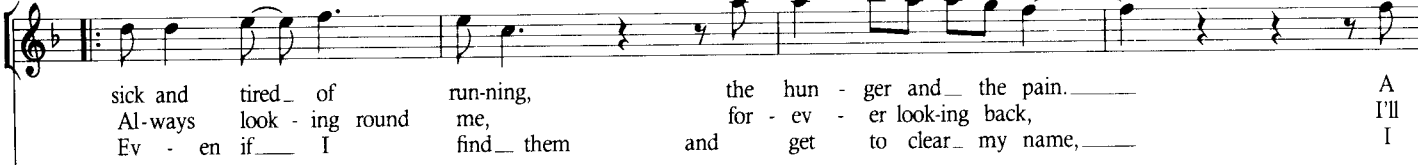
Cadd9 Am B $\flat$ add9

Vx. care - ful-ly picked my time then took the wall. I'm

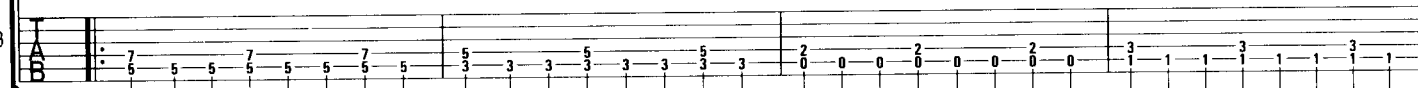
Gtr. 3

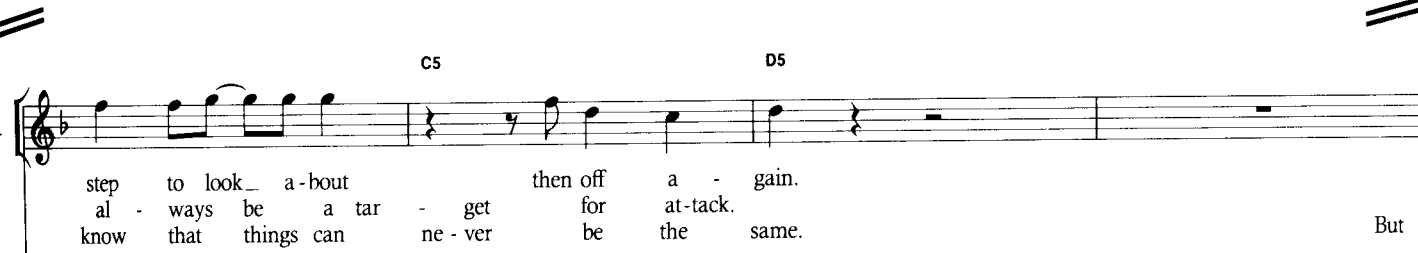
Gtr. 3 Tab.

Cadd9 D5

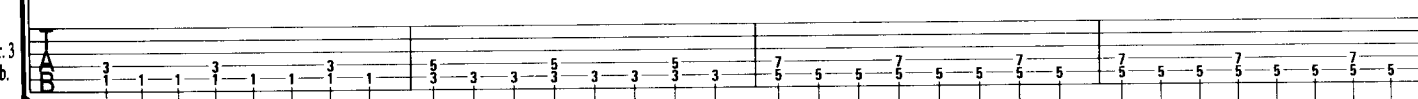
Vx.  sick and tired of run-ning, the hun - ger and the pain. ——— A
Al-ways look - ing round me, for - ev - er look-ing back, I'll
Ev - en if I find them and get to clear my name, ——— I

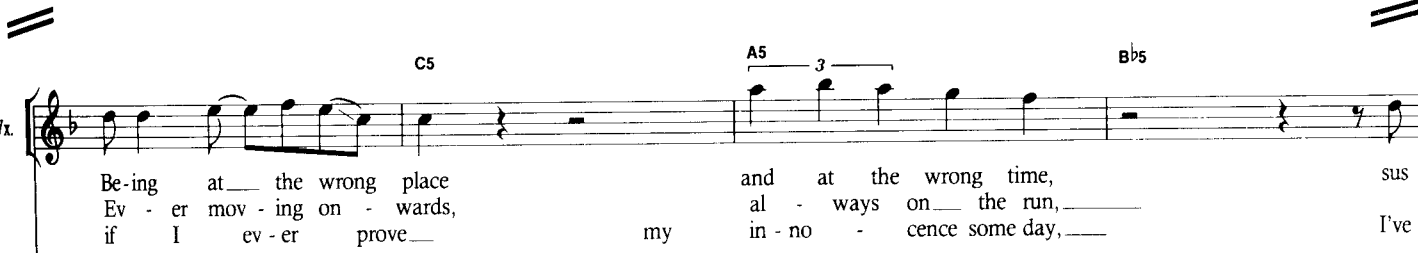
Gtr. 3 

Gtr. 3 Tab. 

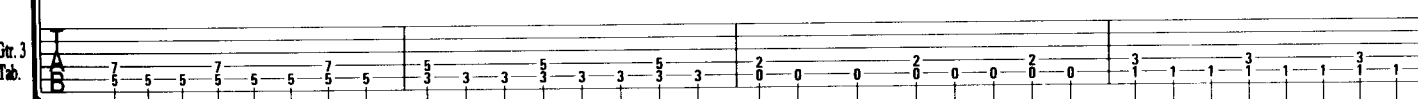
Vx.  C5 D5
step to look a-bout then off a - gain.
al - ways be a tar - get for at-tack. But
know that things can ne - ver be the same.

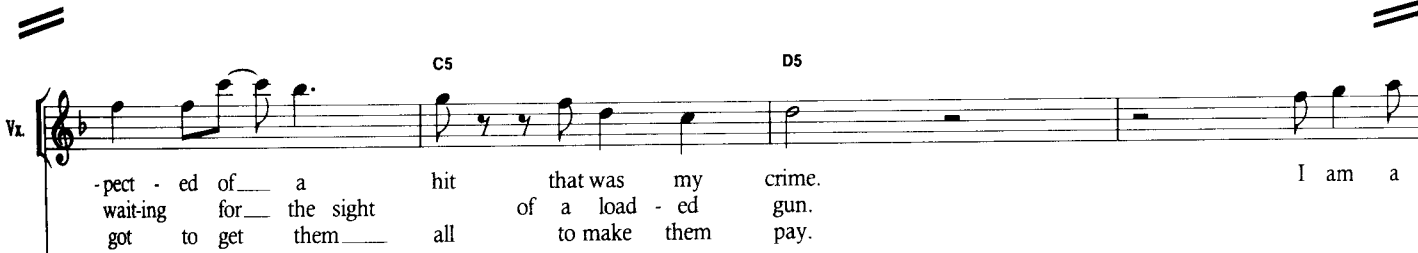
Gtr. 3 

Gtr. 3 Tab. 

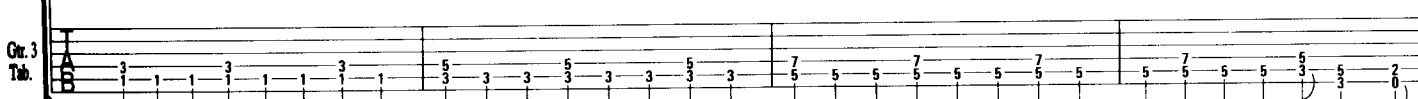
Vx.  C5 A5 3 Bb5
Be-ing at the wrong place and at the wrong time, sus -
Ev - er mov - ing on - wards, al - ways on the run, ——— I've
if I ev - er prove my in - no - cence some day, ———

Gtr. 3 

Gtr. 3 Tab. 

Vx.  C5 D5
-pect - ed of a hit that was my crime. I am a
wait-ing for the sight of a load - ed gun.
got to get them all to make them pay.

Gtr. 3 

Gtr. 3 Tab. 

Vx. fu - gi - tive, be - ing hunt - ed down like game. I am a

Gtr. 3

Gtr. 3 Tab.

Vx. fu - gi - tive, but I've got to clear my name. I am a

Gtr. 3

Gtr. 3 Tab.

D5 C5 A5 Bb F G

Vx. fu - gi - tive, be - ing hun - ted down like game. I am a fu - gi - tive,

Gtr. 3

Gtr. 3 Tab.

D5 C A5 Bb F G D5 C5

3rd time to Coda ⊕

Vx. but I've got to clear my name.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

1.3. 2. Bb 8va 12

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

The first system contains four staves. The top two staves are for Gtr. 2, with the first staff in standard notation and the second in guitar tab. The bottom two staves are for Gtr. 3, also with the first in standard notation and the second in guitar tab. The music is in a key with one sharp (F#) and a 4/4 time signature. The Gtr. 2 part features a melodic line with various intervals and bends. The Gtr. 3 part consists of a steady eighth-note rhythm.

[D] [C#]

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

The second system continues the piece with four staves. The Gtr. 2 part is marked with a (8va) instruction, indicating an octave shift. The key signature changes to two sharps (F# and C#). The Gtr. 2 part has a more complex melodic line with many bends and slurs. The Gtr. 3 part continues with a similar eighth-note pattern, with some changes in fingering and dynamics.

[E]

8va

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

The third system also consists of four staves. The Gtr. 2 part is marked with an 8va instruction. The key signature changes to three sharps (F#, C#, and G#). The Gtr. 2 part features a series of triplets, each containing three notes. The Gtr. 3 part continues with its eighth-note pattern, with some variations in the final measures.

3:08
E5

E5

E5

Gtr. 3

Gtr. 3 Tab.

3:29

B11 Cadd9 B11 Cadd9 Dadd9 Cadd9 B11 Cadd9

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

B11 Cadd9 B11 Cadd9 Dadd9 Dadd9 Cadd9 B11

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

Em C5 3:49 D5 E5 C5

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va) G#5 E5 F#5 G#5 D: al Coda

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

4:40

⊕ CODA

E

G5 E5 F5 D5

Gtr. 3

Gtr. 3 Tab.

E5 G5 E5 F5 D5 C5 B5 A5 E5

Gtr. 3

Gtr. 3 Tab.

CHAINS OF MISERY

Words & Music by Bruce Dickinson & Dave Murray

(♩ = 132)
[E]

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 3

Gtr. 3 Tab.

0:18
1:02
[E]

Vx.

There's a mad-man in the cor - ner of your eye, — he likes to pry in - to your sun -
There's a pro - phet in the gut-ter in the street, he says 'You're damned!' and you be - lieve

Gtr. 3

Gtr. 3 Tab.

Vx.

light. — He wants to burst in - to the street with you and I, — a world of
him. — He's got a vi - sion but it shines — out — through your eyes, — a

Gtr. 3

Gtr. 3 Tab.

G/B

Vx.

sha - dows and of rain. He's seen what
world of hat - red and — fear. He's felt what

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C A/G#

Vx.
love _____ is, _____ he wants to pay _____ you back with guilt.
love _____ means, _____ he wants to pay _____ you back with pain.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0:40
1:22
[E]

Vx.
_____ He lies _____ to you, _____ he won't let you be, _____ he's got _____ your chains _____ of mi - se - ry.
_____ He lies _____ to you, _____ he won't let you be, _____ he's got _____ your chains _____ of mi - se - ry.

G D A

Gtr. 3

Gtr. 3 Tab.

[E]

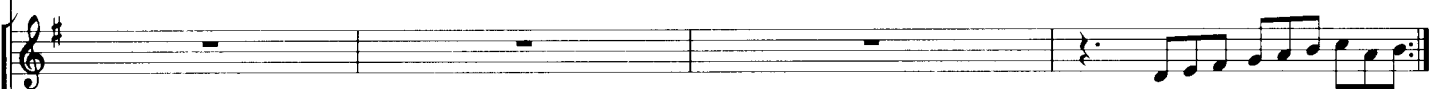
Vx.
_____ He won't _____ be still _____ 'til he's turned your key, _____ he holds your chains _____ of mi - se - ry.
_____ He won't _____ be still _____ 'til he's turned your key, _____ he holds your chains _____ of mi - se - ry.

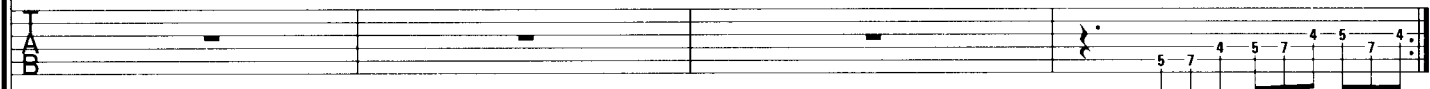
G D A

Gtr. 3

Gtr. 3 Tab.

Vx.  he's got your chains of mi-se-ry.

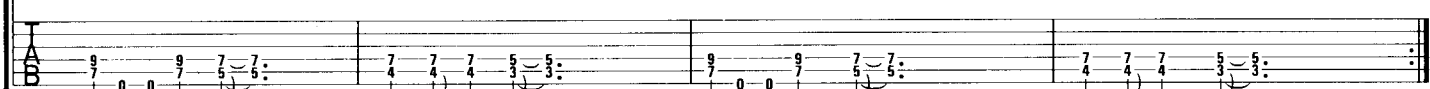
Gtr. 1 

Gtr. 1 Tab. 

Gtr. 2 

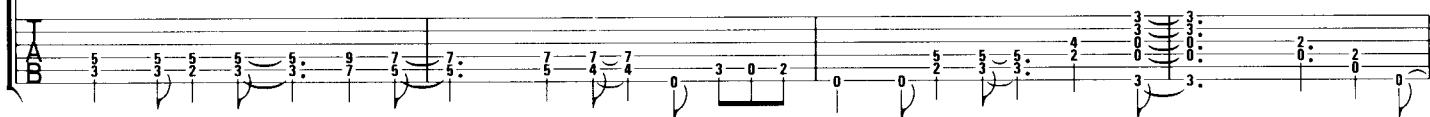
Gtr. 2 Tab. 

Gtr. 3 

Gtr. 3 Tab. 

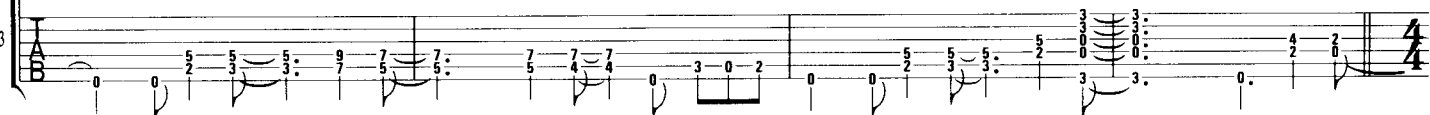
Vx.  He lies to you, he won't let you be, he's got your chains of mi-se-ry.

Gtr. 3 

Gtr. 3 Tab. 

Vx.  He won't be still til he's turned your key, he holds your chains of mi-se-ry.

Gtr. 3 

Gtr. 3 Tab. 

Vx. *Da-da-da*
- ry. It's on - ly

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. love holds the key to your heart,

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dadd9 Em7/B $\flat$ Em7/B Cadd9

Vx. mm, it's on -

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dadd9 Em7/B $\flat$ Em7/B Cadd9

8va

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

E5

F5

B $\flat$ 5

C5

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

B $\flat$ 5

F5

C5

D5

E5

F5

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2:46

[E]

Vx.

He lies ___ to you. ___ he won't let you be, ___ he's got ___ your chains

Gtr. 3

Gtr. 3 Tab.

D A [E]

Vx.

___ of mi - se - ry. ___ He won't ___ be still ___ 'til he's turned your key, -

Gtr. 3

Gtr. 3 Tab.

Vx. *G*
he holds your chains of mi - se - ry. He lies to you,

Gtr. 3

Gtr. 3 Tab.

Vx. *G D A*
he won't let you be, he's got your chains of mi - se - ry.

Gtr. 3

Gtr. 3 Tab.

Vx. *[E] G rit. D A*
He won't be still, 'til he's turned your key, he holds your chains of mi - se - ry.

Gtr. 3

Gtr. 3 Tab.

Vx. *E5*

Gtr. 3

Gtr. 3 Tab.

THE APPARITION

Words & Music by Steve Harris & Janick Gers

0:01
2:26

(♩ = 98)

E5

C/E

D5

E5

Voice

Now I'm here can you see me,
You can do what you want to,

'cos I'm out on my own. —
if you try a lit - tle bit hard - er.

Drum intro.

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

Vx.

C/E

E5

D5

E5

C/E

When the room goes cold,
A lit-tle bit of faith

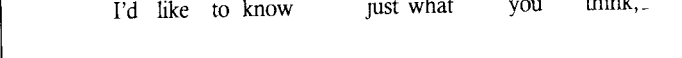
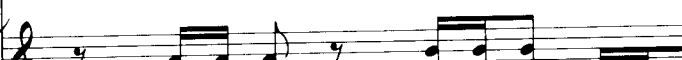
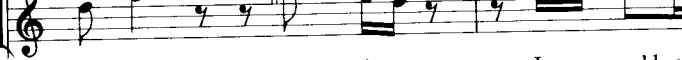
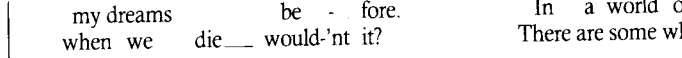
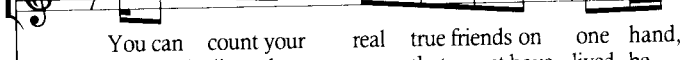
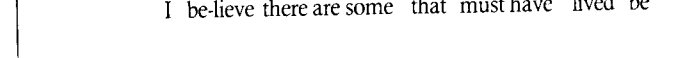
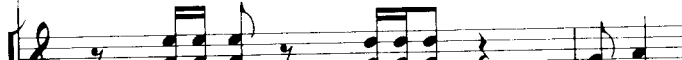
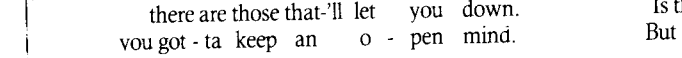
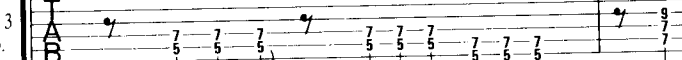
tell me you can feel me,
goes a long way,

'cos I'm here.
it does.

Here I am, can you see me
Are we here for a rea-son?

Gtr. 3

Gtr. 3
Tab.

Vx.                                      

Vx.

D5 E5 A5 G5 D5 A5

my dreams be - fore. In a world of de-lu - sion, ne - ver turn your back on a friend.____
when we die ____ would-'nt it? There are some who are wise, there are some who are born na - ive.____

Gtr. 3

Gtr. 3
Tab.

Vx. G5 C5 D5 A5 G5

You can count your real true friends on one hand, — through life. — There are those that de-ceive you,
I be-lieve there are some that must have lived be- fore, — don't you? As for me, well I'm think - ing,

Gtr. 3

Gtr. 5
Tab.

Vx.

D5 A5 G5 C5 D5

there are those that'll let you down. Is there some-one out there that would die for___ you.___ thought not.
you got - ta keep an o - pen mind. But I hope that my life's not__ an o - pen and shut case.___

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

Vx.

Gtr. 3

Gtr. 3 Tab.

A5 G5 D5 A5

Vx. You can make your own luck, you cre - ate your des - ti - ny. — I be - lieve you have the pow - er if you
and don't dis - be - lieve it. No mat - ter what your friends might say, — we'll meet up a - gain some place, some

Gtr. 3

Gtr. 3 Tab.

1. C5 D5 to inst. 2. C5 D5

Vx. want to, it's true. way one day. —

Gtr. 3

Gtr. 3 Tab.

1:19 [E] inst.

Gtr. 3

Gtr. 3 Tab.

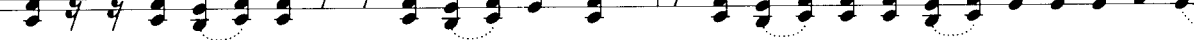
Gtr. 3

Gtr. 3 Tab.

Gtr. 3



Gtr. 3
Tab.



1:39

Drums double pulse for 8 bars

Drums double pulse for 8 bars

Track 2 (Gtr. 2) and Track 3 (Gtr. 3) are shown. Track 2 includes a Treble staff and a TAB staff. Track 3 includes a Treble staff and a TAB staff. The score shows musical notation for measures 1 through 8, including notes, rests, and fret numbers.

The image shows a musical score for guitar, specifically for two guitars (Gtr. 2 and Gtr. 3). The score is written in standard notation (treble and bass clefs) and includes tablature (TAB.) for the lower strings. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The notation includes various guitar techniques such as triplets, bends, and slides, indicated by specific symbols and markings. The tablature provides fret numbers for the lower strings, and the standard notation shows the corresponding notes and rhythms. The score is presented in a clear, professional layout, suitable for a music book or sheet music.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

1:58

F#m

8va

B5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

F#m B5 E5

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

2:07

Dm wah-wah

G5 C5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

NC
(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Gtr. 3 Tab.

Cadd9

G

D⁹

JUDAS BE MY GUIDE

Words & Music by Bruce Dickinson & Dave Murray

(♩ = 117)

A D

A8 Bb

A

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

accel.

D

A

Bb

G

with echo

Gtr. 1

Gtr. 1
Tab.

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

8va

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm C/D Dm C/D Bb C

Vx.

Lights

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

0:28
1:04

Dm C G5 Bb F

Vx.

out, we live in a world of dark - ness, no doubt, ev - ery-thing's up for sale. We
wars, die in a blaze of glo - ry, come home, meat in a plast - ic sack. Fall

1st time

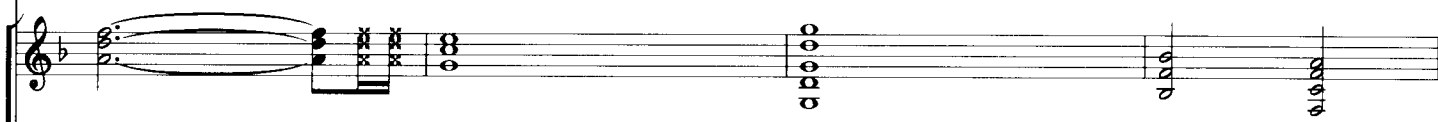
Gtr. 1

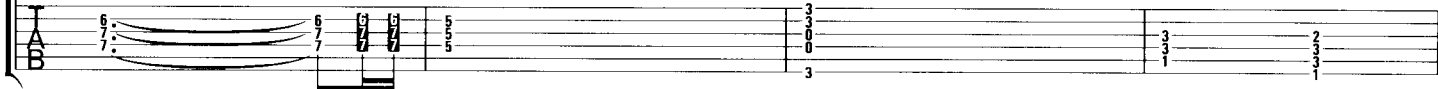
Gtr. 1 Tab.

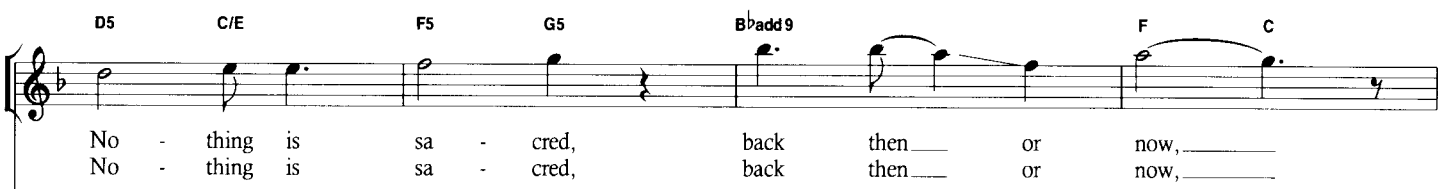
Gtr. 3

Gtr. 3 Tab.

Vx. 

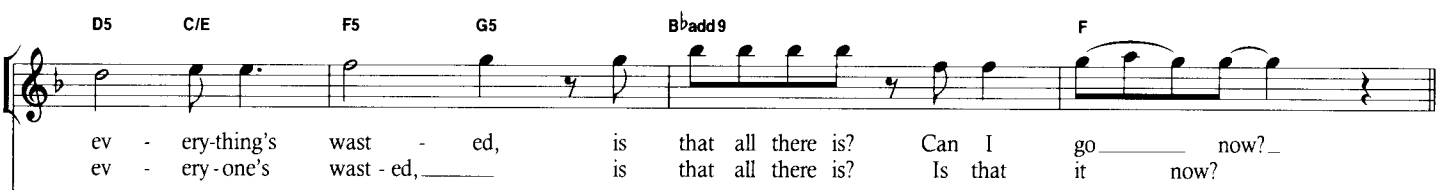
Gtr. 3 

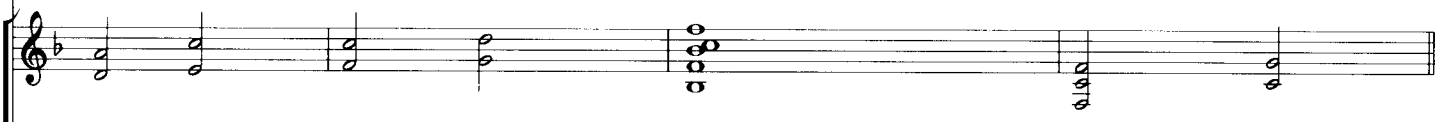
Gtr. 3 Tab. 

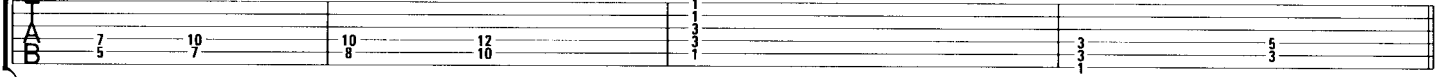
Vx. 

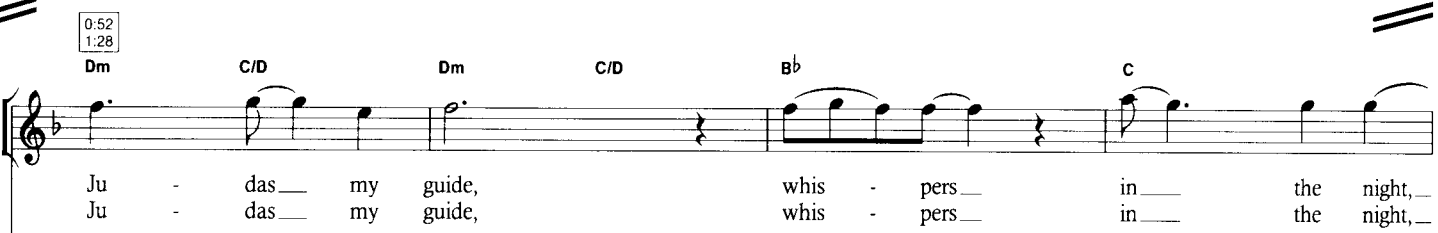
Gtr. 3 

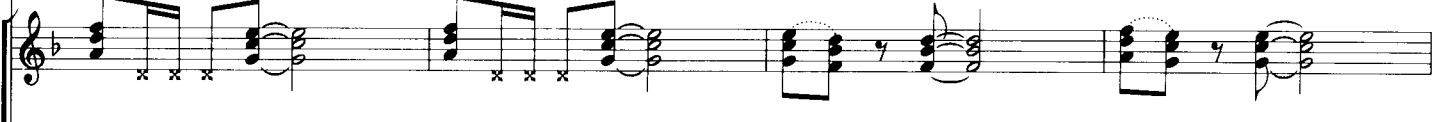
Gtr. 3 Tab. 

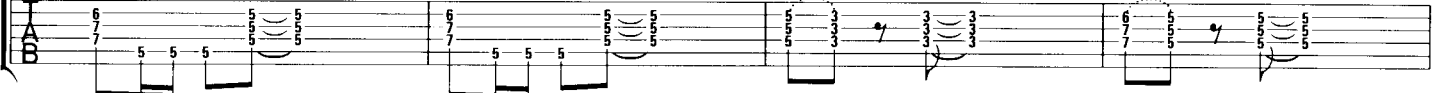
Vx. 

Gtr. 3 

Gtr. 3 Tab. 

Vx. 

Gtr. 3 

Gtr. 3 Tab. 

Vx. Ju - das my guide. Fight
Ju - das my guide.

Gtr. 3

Gtr. 3 Tab.

1:40
Dm C/D Dm C/D B $\flat$ C

Vx. Ju - das my guide, whis - pers in the night,

Gtr. 3

Gtr. 3 Tab.

Dm C/D Dm C/D B $\flat$ C

Vx. Ju - das my guide.

Gtr. 3

Gtr. 3 Tab.

1:51
Dm B $\flat$ 5

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Vx.

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx.

in the black, I have no guid - ing light, I'm

Gtr. 3

Gtr. 3 Tab.

C5

D5

C5

Bb5

Vx.

whis - per-ing in your dreams.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

C5

Am7

8va

15 - 17 -

Vx.

Gtr. 2 (8va)

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2 (8va)

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2 (8va)

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

[illegible]

C5

G5

(8va)

The image shows a musical score for guitar, specifically for the 8th octave (8va). It consists of four staves. The first two staves are for Gtr. 2, with the top staff in standard notation (treble clef, key of B-flat) and the bottom staff in tablature. The next two staves are for Gtr. 3, also with the top staff in standard notation and the bottom staff in tablature. The music features complex rhythmic patterns, including triplets and quintuplets, and various fingerings indicated by numbers 1-5. The tablature includes fret numbers and some specific fretting instructions like '18-15-17-15' and '15-16-15'. The score ends with a double bar line and a final chord in both staves.

Vx. Ju - das my guide, whis - pers in the night, -

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. Ju - das my guide.

Dm C/D Dm C/D Bb

Gtr. 3

Gtr. 3 Tab.

Vx. Ju - das my guide,

C Dm C/D Dm C/D

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Vx. whis - pers — in — the night,

8va

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm C/D Bb C

Vx. Ju - das — my guide.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm

Vx. (8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

WEEKEND WARRIOR

Words & Music by Steve Harris & Janick Gers

(♩ = 126)
A

D/F#

G

A

D/F#m

G

Voice

Guitar 1

Guitar 1
Tablature

Guitar 2

Guitar 2
Tablature

Guitar 3

Guitar 3
Tablature

clean
let ring

0:15
0:52
1:56

A5

D/F#

G5

C5

A5

D/F#

Vx.

The re - bel of yes - ter - day, — to - mor-row's fool, — who are you kid - ding be -
You're not so brave the way you be - have, — it makes you sick, got - ta
You've got - ta get out, got - ta get a - way, — but you're in with a clique — it's not ea -

distortion

Gtr. 3

Gtr. 3
Tab.

Try - ing to break a - way from run - ning with the pack, but they ain't ____
It's all bra - va - do when you're out with your mates, it's like a ____
You've got - ta ad - mit you're just liv - ing a lie, ____ it ____
Some of the things that you've done, ____ you feel so a - shamed.

____ list - en - ing, ____ so you've got - ta go back. ____
 dif - ferent per - son goes through those gates. ____
 did-n't take long ____ to work out why. ____
 Af - ter all it's on - ly a game is - n't it? ____

You're a week - end war - ri - or,____
And the game be - gins,____
It's hard to say____ why you
And af - ter all____ the ad -

— when you're one of the crowd, — but it's o - ver, —
— the a - dre-no-lin's high, — feel the ten - sion,
got in - volved, — just want-ing to be part.
- re - an-lin's gone. — What you gon-na do —

just look at you now.____
may-be some-one will die.____
Just want-ing to be - long,____
on Mon - day?____
clean
let ring

Look at you now, _____
 Some-one will die, _____
 to be - long, _____
 What you gon - na do?

just look at you _____ now, _____
 some-one will _____ die, _____
 to be - long, _____
 What you gon - na do _____

Vx. just look at you now. _____
 may - be some - one will die. _____
 to be - long. _____
 on Mon - day? _____

Gtr. 3

Gtr. 3 Tab.

1:28
2:32
5:02

F5 D5 A5 F5 D5 C5

Vx. A week - end war - ri - or late - ly, a week - end war - ri - or some - times.
 A week - end war - ri - or late - ly, a week - end war - ri - or some - times.
 A week - end war - ri - or late - ly, a week - end war - ri - or some - times.

Gtr. 3 distortion

Gtr. 3 Tab.

F5 D5 A5 F5 D5 A5

Vx. A week - end war - ri - or may - be, you ain't that way a - ny - more. _____
 A week - end war - ri - or may - be, you ain't that way a - ny - more. _____
 A week - end war - ri - or may - be, you ain't that way a - ny - more. _____

Gtr. 3

Gtr. 3 Tab.

F5 D5 A5 F5 D5 C5

Vx. A week - end war - ri - or late - ly, a week - end war - ri - or some - times.
 A week - end war - ri - or late - ly, a week - end war - ri - or some - times.
 A week - end war - ri - or late - ly, a week - end war - ri - or some - times.

Gtr. 3

Gtr. 3 Tab.

Vx.

A week - end war - ri - or may - be, you ain't that way an - y - more.
 A week - end war - ri - or may - be, you ain't that way an - y - more.
 A week - end war - ri - or may - be, you were ne - ver like that at

Gtr. 3

Gtr. 3 Tab.

1. *D.8* 2. *A5* 3. *A D/F# G*

to inst. all.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

clean
let ring

2:29
inst.

D5 C5 B5 A5

distortion

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

B5

G5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

C5

3:13 D5

C5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

B5

A5

sim.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

8va

B5 G5 C5

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

3:26

C Em

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Acoustic guitar

Gtr. 3

Gtr. 3 Tab.

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

(8va)

Gr. 1

Gr. 1 Tab.

Gr. 2

Gr. 2 Tab.

Gr. 3

Gr. 3 Tab.

C

Em

(8va)

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

D5 slide side of right hand along string length causing harmonics C5 8va B5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

A5 (8va) C5

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

118

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

4:20

A

D

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

let ring

8va

D (8va)

C

A

D

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

C

Bm6

A

D

C

D: 8/8

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

let ring

Words & Music by Steve Harris

C

Voice

Guitar 1

Guitar 1 Tablature

Guitar 2

Guitar 2 Tablature

Guitar 3

Guitar 3 Tablature

Dm

C

Am

Gtr. 2

Gtr. 2
Tab.

Gtr. 3

Gtr. 3
Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0:27

a tempo

Dm Bb C Bb C

Gtr. 2

Gtr. 2 Tab.

let ring

Gtr. 3

Gtr. 3 Tab.

Dm Bb C Dm Bb

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

0:52

Dm Bb C Bb C Dm Bb

Vx.

I am a man who walks a-lone, and when I'm walk-ing a dark road at night, or stroll-ing through the park,

Gtr. 3

Gtr. 3 Tab.

C Bb C Dm Bb C F G

Vx.

when the light be-gins to change, I some-times feel a lit-tle strange,

Gtr. 3

Gtr. 3 Tab.

1:17

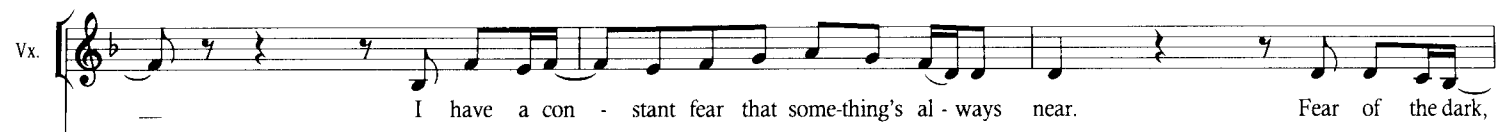
Dm Bb C Bb C

Vx.

a lit-tle an-xious when it's dark. Fear of the dark, fear of the dark,

Gtr. 3

Gtr. 3 Tab.

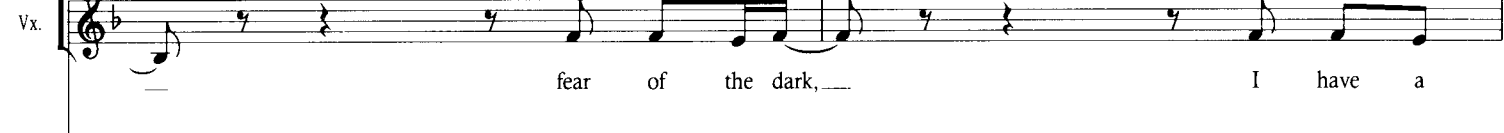
Vx.  I have a con - stant fear that some-thing's al - ways near. Fear of the dark,

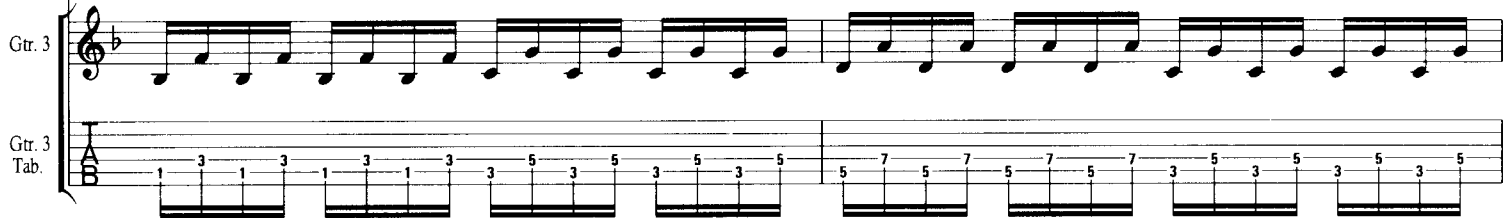
Gtr. 3 

Gtr. 3 Tab. 

B $\flat$ C Dm C

Vx.  fear of the dark, I have a

Gtr. 3 

Gtr. 3 Tab. 

B $\flat$ F G Dm

Vx.  pho - bi - a that some - one's al - ways there.

Gtr. 3 

Gtr. 3 Tab. 

1:43 (♩ = ♩) B $\flat$

Gtr. 3 

Gtr. 3 Tab. 

C Dm

Gtr. 3 

Gtr. 3 Tab. 

Gtr. 3

Gtr. 3
Tab.

Vx.

Gtr. 3

Gtr. 3
Tab.

C Dm

Have

2:02

Vx.

Gtr. 3

Gtr. 3
Tab.

B^b C

— you run your fin - gers down_ the wall, — and have_ you felt — your neck skin

Vx.

Gtr. 3

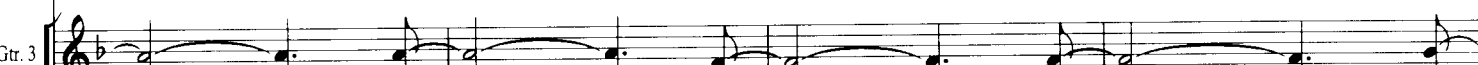
Gtr. 3
Tab.

Dm

crawl, when you're search - ing for the light? — Some -

Vx. 

Gtr. 3 

Gtr. 3 Tab. 

Vx. Dm Bb
 — you've sensed that some - thing's watch - ing you. Fear of the dark, —
 Gtr. 3
 Gtr. 3 Tab.

The image shows a musical score for the song "I have a dream" by Martin Luther King Jr. The score is written for guitar and voice. The guitar part is in the key of B-flat major (two flats) and 2/2 time. The voice part is in the same key and time. The lyrics are: "I have a dream that one day this nation will live up to the promise of the Declaration of Independence and that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I dream that one day we will be able to live together in harmony and brotherhood, and that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character." The guitar part features a melodic line with a capo on the first fret and a bass line with a steady eighth-note rhythm. The voice part is a vocal melody with lyrics written below the notes.

Vx.  fear of the dark, I have a pho -

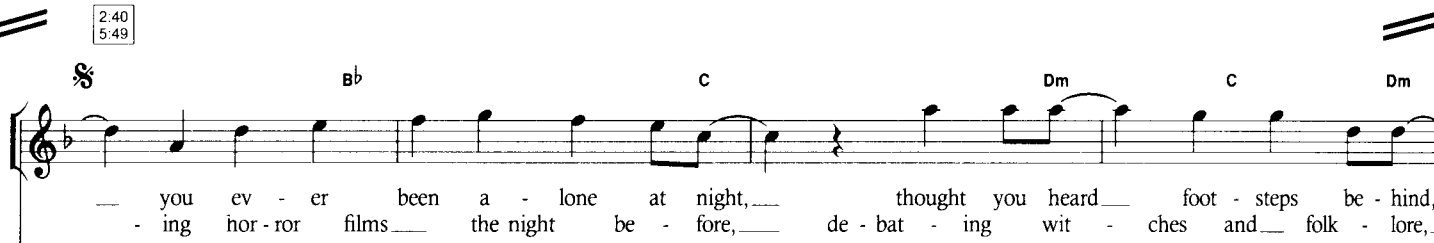
Gtr. 3 

Gtr. 3 Tab. 

Vx.  bi - a that some - one's al - ways there. Have

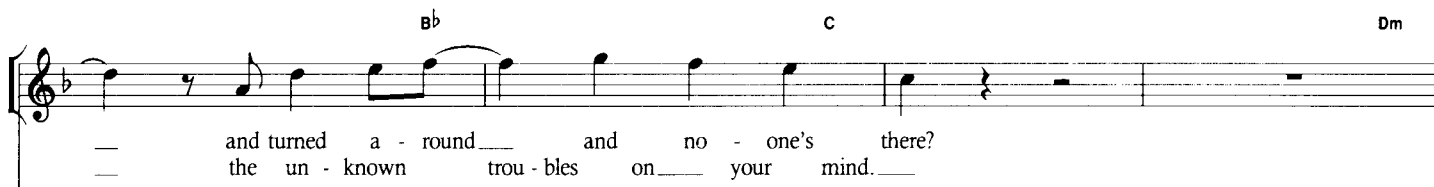
Gtr. 3 

Gtr. 3 Tab. 

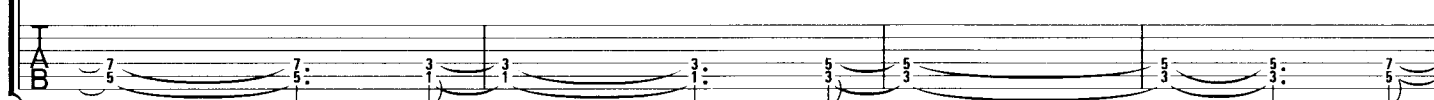
Vx.  you ev - er been a - lone at night, thought you heard foot - steps be - hind, - ing hor - ror films the night be - fore, de - bat - ing wit - ches and folk - lore,

Gtr. 3 

Gtr. 3 Tab. 

Vx.  and turned a - round and no - one's there? the un - known trou - bles on your mind.

Gtr. 3 

Gtr. 3 Tab. 

Vx.
 And as you quick - en up your pace, you find it hard to look a - gain
 May - be your mind is play - ing tricks, you sense, and sud - den - ly eyes fix

Gtr. 3

Gtr. 3 Tab.

Vx.
 be - cause you're sure there's some - one there. Fear of the dark,
 on danc - ing sha - dows from be - hind.

Gtr. 3

Gtr. 3 Tab.

Vx.
 fear of the dark, I have a con -

Gtr. 3

Gtr. 3 Tab.

2:58
6:07

Vx.
 - stant fear that some - thing's al - ways near. Fear of the dark,

Gtr. 3

Gtr. 3 Tab.

Vx. *—* fear of the dark, *—* I have a pho -

Gtr. 3

Gtr. 3 Tab.

Bb **F** **G** **Dm** *2nd time to Coda* ⊕

Vx. *—* bi - a that some - one's al - ways there. *—*

Gtr. 3

Gtr. 3 Tab.

3:16
3:30

drum pulse x2 **Bb**

Gtr. 3

Gtr. 3 Tab.

C **Dm** 1. 2.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 3

Dm

Gtr. 3 Tab.

Gtr. 3

Bb Gm Bb C Dm

Gtr. 3 Tab.

Gtr. 3

Bb Gm C Dm

Gtr. 3 Tab.

Gtr. 3

Bb Gm C Dm

Gtr. 3 Tab.

4.09

Gtr. 1

8va

Bb C

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 1

Gtr. 1 Tab.

Gtr. 3

Gtr. 3 Tab.

Bb C Dm

Gtr. 1

Gtr. 1 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

4 2 6

F#m (8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

D E F#m

Gtr. 1

Gtr. 1 Tab.

(8va)

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Guitar 1 doubles

Gtr. 3

Gtr. 3 Tab.

Gm Am Dm

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

4:59
5:15

Dm Bb

Vx.

Fear of the dark, fear of the dark,

Gtr. 3

Gtr. 3 Tab.

Vx. fear of the dark, fear of the dark. —

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

5:31
5:40

(♩ = ♩)

B^b

Gtr. 3

Gtr. 3 Tab.

D. § al Coda

Vx. Watch-

Gtr. 3

Gtr. 3 Tab.

Vx. Fear of the dark, _____ fear of the dark, _____

Gtr. 3

Gtr. 3 Tab.

Vx. **C** **B $\flat$** **F** **G** **Dm**
I have a con - stant fear that some - thing's al - ways near. _____

Gtr. 3

Gtr. 3 Tab.

Vx. **6:33** **B $\flat$** **C** **Dm**
Fear of the dark, _____ fear of the dark, _____

Gtr. 3

Gtr. 3 Tab.

rit.
Vx. **C** **B $\flat$** **F** **G** **Dm**
_____ I have a pho - bi - a that some - one's al - ways there. _____

Gtr. 3

Gtr. 3 Tab.

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm Bb C

Gtr. 2

Gtr. 2 Tab.

Gtr. 3

Gtr. 3 Tab.

Dm Bb C rit. F G Dm

Vx.

When I'm walk - ing a dark road, I am a man who walks a - lone.

Gtr. 3

Gtr. 3 Tab.